

## Amusement for the New Week In the Indianapolis Theaters

"Her Own Way" and "Under Southern Skies" at English's...High-Class Vaudeville at the Grand...Musical Farce and Melodrama at the Park...Burlesque at the Empire...Theatrical Notes

"head-line" act of the programme will be furnished by the famous Jackson family of sensational bicyclists and gymnasts. The Jacksons are just as wonderful in their exhibition as the Nelson family, seen at the Grand all of last week, are in their. The act is filled with daring feats and is one that never fails to rouse considerable enthusiasm.

A comical sketch will be provided by Ward and Curran, who are known throughout the country for their original and amusing methods of provoking mirth. Ward is a natural funmaker, while Curran's sweet tenor voice forms an attractive feature of their specialty. Murphy and Willard will appear in a comedy musical act with which they have been successful on the various vaudeville circuits this season, and another duo—Ferguson and Passmore—will present singing and dancing act that is considered very clever. The Elvers will be on the programme in their illustrated songs. They are noted for the beautiful views and original effects which they produce with their stereopticon. A new repertoire of ballads will be offered by them during the engagement.

A laughable sketch is what the McAvoy, the well-known comedian, promises to contribute. They are popular entertainers in the East. An acrobatic act of the first rank will be provided by the Two Lomonts, who have earned enviable reputations in their particular line of work. The bioscope will have a new series of interesting moving views with which to close the programme.

### The Park—Two Attractions.

Edward Blonell's spectacular extravaganza, "Through the Center of the Earth," which gives promise of being one of the Park's best offerings during March, begins its engagement to-morrow afternoon. The plot deals with the adventures of Reuben, a savvy country boy, a girl and Professor Portly, who are in search of the entrance to the center of the earth, whither they were directed by a mummy four thousand years old which the professor, by a wonderful rejuvenating fluid, has brought back to life. They start on their journey in the first act and in the second reach the north pole during a heavy snowstorm. They find the forbidden passage to the center of the earth, the scene being described as weird and gorgeous. The explorers are beset by polar bears, meet with many adventures of ludicrous kind, and when they reach their journey's end find not only untold wealth, but Reuben is made king of the world. The production is said to fairly glow with striking scenery. There is a chorus of gorgeous sight which produces a most effective and dramatic effect. The play was written by Harry Von Tilzer, a former Indianapolis man. A long list of specialties makes the production a most interesting and humorous character of Reuben Glue, Robert Fulton is the professor and Katherine Calver takes the part of the mummy. John Dewey is the mummy. There will be singing and dancing specialties by the Hawes sisters, Ed H. Ward.



GERTRUDE HAYNES

In "The Fatal Wedding" at the Park.

treat in store for them. The sale of seats for the three performances will open next Thursday morning at English's office and indications point to a very heavy demand.

The career of the Savage Grand Opera Company has been a very interesting one. When the organization began giving grand opera in English, just ten years ago in Boston, even the most optimistic friends of the company were skeptical.

Mr. Savage had built the Castle Square Theater as a business venture. His manager had failed to make the property pay, and the owner decided to take it over himself. Being a lover of good music, and not caring for opera in a foreign tongue, he wisely conjectured there must be many others with a thirst for the music of the drama in the mother tongue. His organization ran for three years, summer and winter, with a change of operatic style each week, until Boston people began to look on his company as a fixture, if not an institution.

Mr. Savage soon decided to extend his sphere of influence in things operatic to New York, and since Christmas day, 1901, when he gave his first English grand opera performance at the American, the history of his company has been an open book to music lovers east of the Mississippi river. On Oct. 10, 1902, at the American, his company celebrated its five-hundredth performance of an English grand opera. Last year in Chicago it celebrated its four thousandth performance. In all that time one of Mr. Savage's boasts is that a bill has never been changed except it had been officially announced. The company's repertoire now includes all the principal cities of the East and middle West. During the eight years' history of the organization Mr. Savage has produced no less than eighty-one operas in English. Many of these have never been sung except by his company. It is a part of his educational plan to add some new work to his repertoire each season. Verdi's masterpiece, "Otello," having been selected this year.

The company still includes a number of the best singers who started with it several years ago, among them Joseph Sheehan, Winifred Goff, Francis J. Boyce, Gertrude Kennedy, Marion Ivell, and others. Mr. Savage's new singers are Jean Lane Brooks, Antoinette Le Brun, Rita Newman, Pietro Sheehan, William A. Vesper, Henri Marsano and Harrison W. Bennett.

There is a triple cast for each opera in the repertoire, the laboratory for each production and a full grand opera orchestra under two musical conductors. The advent of this organization is the chief musical event of the year in the cities annually visited, as it will be in this city.

### NOTE AND COMMENT.

William Collier told a Washington interviewer that if there is another actor who is as nervous as he is on the occasion of his first appearance in a new part, he would like very much to meet him. He has tried repeatedly to overcome his extreme nervous feeling, when he is to be seen in a new role, but try as he will it is utterly impossible for him to do so. Some one remarked to him a short time ago that he had been the central figure in many important productions and that he must feel perfectly calm, and he replied: "You must be joking. Every man, woman and child in the profession, and particularly managers, know what a horrible nervous first-night actor I am. I am a good deal like some sailors, and I may apply a simile of the sea to the theater. It is said that many sailors are afflicted with mal de mer every time they leave port. I am sick every time I make a voyage out of the port of the theater to the vast ocean of public favor. I candidly say that I never appear in a play for the first time without a sense of weakness coming over my body. This nervousness is brought about, of course, by the physical strain endured during the weeks of preliminary preparation. Yet, I think that a practiced actor—great praise from Mr. Winter, although it is pretty difficult to understand how he can possibly give Robert's portrayal as 'methodical.' The reviewer for the World says that the keynote of Robertson's Hamlet is in its modality and lucidity and—oh, heavens!—the Herald man could only say the part was played 'charmingly'—and he let it go at that."

The general opinion of the New York reviewers is that Forbes Robertson's "Hamlet" is the greatest performance of the role the modern stage has known. John Corbin, of the Times, who is not only a discriminating writer on theatrical matters, but a Shakespearean scholar as well, says that Robertson's is the "only true great Hamlet of the modern stage." William Winter, a grand old man and a brilliant writer, but a critic whose whole being is wrapped up in dreams of the dead and gone, speaks of the English actor's characterization as "the careful, methodical, competent achievement of a practiced actor"—great praise from Mr. Winter, although it is pretty difficult to understand how he can possibly give Robert's portrayal as "methodical." The reviewer for the World says that the keynote of Robertson's Hamlet is in its modality and lucidity and—oh, heavens!—the Herald man could only say the part was played "charmingly"—and he let it go at that."

The Empire's attraction for this week will be Clark's "Runaway Girls," a musical travesty organization that has been meeting with much favor on the road this season. If reports are to be credited, The Empire has been offering some good entertainments to its patrons during the last month and the new company will have to be up to the recent high standard before the local lovers of burlesque will be satisfied. Manager Clark says that his show is the best he has ever placed before the public. Two musical travesties are given—"Cohenstein" and "The Holy City." The latter is a comedy in which the company are accompanied on a large organ by Miss Gertrude Haynes. Cohenstein is a comedy in which the company are accompanied on a large organ by Miss Gertrude Haynes. Cohenstein is a comedy in which the company are accompanied on a large organ by Miss Gertrude Haynes.

The vaudeville olio, sandwiched in between the two burlesques, includes specialties by Murphy and Davis, grotesque comedians; the Marimbo Trio, in musical selections; Mlle. Rosalie, a serious singer; the two La Valls, novelty gymnasts; Reynolds and Bull, who style themselves the "German ambassadors"; the Berg Sisters, character change artists, and Derenda and Brown, high-class jugglers.

### Coming Grand Opera Season.

Next week will be grand opera week in Indianapolis. Of all the theatrical musical events of the season this will be the most notable. The Henry W. Savage English Grand Opera Company, formerly known as the Castle Square organization, will be at English's for three memorable performances. On Monday evening, March 21, the English version of Verdi's wonderful "Otello" will be sung in Indianapolis for the first time; at a special Tuesday matinee Verdi's famous and ever-popular "Il Trovatore" will be given; and Tuesday evening Wagner's grand music drama, "Lohengrin," will be rendered. Those music lovers who enjoyed the admirable performances of this splendid company last season will be very desirous of attending the performance next week, and those who have never heard the Savage Grand Opera Company have a great

that! Frederick Schrader, of the Washington Post (Robertson was seen in Washington immediately after playing his Indianapolis engagement) analyzes Robertson's performance very carefully and with a true appreciation of its many superior qualities. In fact, when one comes to "size up" the various Eastern reviews of the magnificent characterization, Mr. Schrader stands out as the most able of them all.

The man who has affected the since Roman times now close to death, writes Norman Haggood. The drama will not for a long time, if at all, be what it was before his influence. In Germany, France, Spain, England he has caused a revolution. Known to a small public, he has acted directly on the playwrights. The methods of a great technician cannot be adequately described, but the central scheme of Ibsen's construction was never to explain more about a situation present or past, than was necessary barely to make comprehensible what was passing. What most playwrights would tell in a present or past, than was necessary barely to make comprehensible what was passing. What most playwrights would tell in a present or past, than was necessary barely to make comprehensible what was passing.

What gives him his hold on a trained audience is the relentless skill with which he unravels his story, feeding the spectator at every moment just enough to keep him hungry, and creating always the sense of something vague impending. His psychology, his "problems" and his gloom have had an influence more ephemeral.

Hedda Gabler is a splendid acting part. The play is not a merry one. It will have to depend upon those who go to the theater not for diversion but for insight. There are, said Dumas, but two kinds of plays, one kind is well made, and the other kind is not. Hedda Gabler is a triumph of skill has no superior in our generation.

Miss Lottie Linthicum, who is well known in Indianapolis, where she played for three years as a member of the Grand Opera House stock company, and who is now leading woman at Proctor's Fifth Avenue Theater, in New York, is now enacting her one-hundred-and-fiftieth part. She is appearing at present as the heroine of "Ships That Pass in the Night." Miss Linthicum is noted for her remarkable memory. Ten years ago she started her career under the tutelage of Augustin Daly and for five months she had to content with a variety of "thinking parts." The opportunity came at last, however, and luckily she was prepared for it. One of the company was taken ill and Miss Linthicum was given her part. It was a very difficult one, but the young actress not only knew the lines of the part assigned to her, but had committed the entire play to memory. The young woman who had walked on and off the stage without a word to say suddenly found herself in the center of the scene in importance to those of Miss Ada Rehan.

Correspondence of the Indianapolis Journal. NEW YORK, March 12.—Forbes Robertson's Hamlet has come into Broadway and has come cordially. Our talk about him reaches up to enthusiastic admiration and does not fall below serious respect. Lucid, modern, sensitive, intellectual, illuminative, distinctive—those are adjectives which the more critical among us use. But the first audience here did not have to make up its mind independently about the quality of the performance, or to wait for the next day's newspapers before settling down on an opinion, for London had appraised the value of the performance seven years before and that was sufficient authority for the guidance of a New York fashionable assemblage. The advertisements declared it the best since Edwin Booth, and I think that is so, excepting Irving. For a descriptive purpose and not to say aught against our latest Hamlet it may be noted that Sothern's is almost everything that Robertson's is not—particularly that it is robust, emotional, picturesque and melodramatic, while the Englishman's is delicate, thoughtful, un-demonstrative, and above all, untheatrical. Jennie Eastace gives evidence of the contrasting nobility of Sothern and the quietude of Robertson. Miss Estelle's Queen Gertrude is the best portrayal in each production since Hamlet. When she was with Sothern she raised and forced her voice to a key with his in the chamber scene, which he played tumultuously, and now with Robertson, although she moderates her vocal power considerably she is still too loud for harmony.

The English Hamlet has an American Ophelia in the comely person of Gertrude Goodwin, sister of Maxine Elliott. Goodwin, she acquires herself tolerably, as any actress of fair ability always does in that simple role, but with far less distinction than she has gained in London since she went there with the Goodwins as

the sourette for "The Cowboy and the Lady." From that employment she passed up to the Annie Russell heroine in "A Royal Family" and "Mice and Men." It was in the comedy last named that she became a stage associate of Forbes Robertson, as he was the ethnologist who, in that piece, fell in love with the founding girl whom he scientifically developed into a lady, but relinquished to a younger and smaller suitor. In private life, however, he wooed, won and wedded her. Robertson and Mrs. Pat Campbell had been coupled closely in dramatic art and one of the plays in which they had acted together was "The Sacrament of Judas," the short tragedy which Kyrie Bell and James O'Neill are using in this country and which Mrs. Campbell owned. Robertson's marriage with Miss Elliott personally operated as a divorce between him and Mrs. Campbell professionally, yet in a mood that seemed almost to have been a part of his purpose had been venereal, he could have accomplished it more effectively, for he had the piece written out to a full evening's length and not only lost much money in that way, but brought abuse upon his bride for presuming to take the place of the pet Mrs. Pat as the heroines.

The most memorable American performance of "Hamlet" was given to save Lester Wallack from poverty. It earned every dollar of the twenty thousand that, through donations and an auction sale, were put into the genial old spendthrift's pockets. His vogue was gone and he had saved no money from it. Albert M. Palmer and Augustin Daly had been his rivals for a decade and neither had yet arrived at the end of his own prosperity. Daly had ever declined to affiliate in anything whatever with Palmer or any other manager. His charities, like all his other concerns, had been absolutely isolated. But he accepted Palmer's invitation to join in an endeavor to save the brief remnant of Wallack's life from poverty. So a remarkable presentation of "Hamlet" was brought about. I saw it and my recollection is vivid. Edwin Booth, who usually played as though he were working, calmly and coolly, roused himself to an exceptional effort. His art this time glowed warily, instead of shining coldly, in its brilliance. It was Helena Modjeska who both surprised and delighted us, because none of us had ever seen Ophelia embodied by an actress of her grade. We had been accus-

When Kirke La Shelle was preparing the production of "Checkers," he took into earnest consideration the question of showing horses on the stage. He intended at first to let the race be seen. The trouble was to do it in such a way that it would be really effective. He has a general dislike to using horses on the stage, but would have done so in "Checkers" if there had been any way of showing the race so that it would really look like a race. One day he made up his mind. He determined that there is more true realism in artistic suggestion than in bringing the thing itself before the audience, especially where horses are concerned. He decided that there is half a dozen horses fighting along inch by inch just back of that white fence. It is a triumph of realism. "Checkers" will play a return engagement in this city next month.

The principal plays that are being enacted in Berlin at the present time are "The Companions of Socrates," by Sudermann; "The Retreat," by Bevelin, and "Rose Bernd," by Gerhardt Hauptmann. After having produced a work of a realism as intense as "Vor Sonnenaufgang," "Einsame Menschen" and "Die Weber," Hauptmann became romantic and mystical in "Hannele" and "Versunkene Glocke." Then he wrote the strongest of his plays, "Fuhmann Henschel," of a powerful and sober realism, only to return to the legend and to the romance in "Arne Henrich." Now again realism has taken possession of him, and in his latest play, "Rose Bernd," he returns to his first manner.

One of the best scenes ever seen in a play, according to New York critics, is in the last act of "The Virginian." It shows the frontier town of "Medicine Bow," where every other house is a saloon, the remainder of the buildings being hotels and groceries. The reproduction of a town where cowboys go rollicking through the streets, and where the buildings being hotels and groceries. The reproduction of a town where cowboys go rollicking through the streets, and where the buildings being hotels and groceries. The reproduction of a town where cowboys go rollicking through the streets, and where the buildings being hotels and groceries.

HELEN RUSSELL  
In Burlesque at the Empire.



VALERIE BERGERE

Who Will Appear in the Playlet, "Jimmy's Experiment," at the Grand This Week.

## The Theaters of New York

Forbes Robertson's Hamlet Recalls Other Notable Presentations of That Play...A Profitable Matinee

Correspondence of the Indianapolis Journal. NEW YORK, March 12.—Forbes Robertson's Hamlet has come into Broadway and has come cordially. Our talk about him reaches up to enthusiastic admiration and does not fall below serious respect. Lucid, modern, sensitive, intellectual, illuminative, distinctive—those are adjectives which the more critical among us use. But the first audience here did not have to make up its mind independently about the quality of the performance, or to wait for the next day's newspapers before settling down on an opinion, for London had appraised the value of the performance seven years before and that was sufficient authority for the guidance of a New York fashionable assemblage. The advertisements declared it the best since Edwin Booth, and I think that is so, excepting Irving. For a descriptive purpose and not to say aught against our latest Hamlet it may be noted that Sothern's is almost everything that Robertson's is not—particularly that it is robust, emotional, picturesque and melodramatic, while the Englishman's is delicate, thoughtful, un-demonstrative, and above all, untheatrical. Jennie Eastace gives evidence of the contrasting nobility of Sothern and the quietude of Robertson. Miss Estelle's Queen Gertrude is the best portrayal in each production since Hamlet. When she was with Sothern she raised and forced her voice to a key with his in the chamber scene, which he played tumultuously, and now with Robertson, although she moderates her vocal power considerably she is still too loud for harmony.

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MRS. PATRICK CAMPBELL

The Famous English Actress Who Is to Act in Paris.



MAXINE ELLIOTT

In "Her Own Way," at English's.

THE theatrical week will be made notable by the glory of Maxine Elliott's presence. Miss Elliott, the most beautiful of American actresses, and one of the most talented of comedians, will make her first appearance in this city as an independent star to-morrow evening at English's and will remain for a second performance Tuesday night. She will present a new comedy by the very clever and extremely prolific Clyde Fitch, whom some wag once characterized as "the fellow who writes all of the plays that other playwrights don't write"—an epigram worthy of Fitch himself. This latest comedy of Mr. Fitch was considered by the majority of the New York critics as being the best piece of work he had ever done. There is no doubt that "Her Own Way" has been a pronounced success with the theater-going public, for Miss Elliott was drawing crowded houses in the metropolis when many of the other theaters were begging for patronage and afterward did a land-office business in Chicago at a time when other rival attractions were suffering from the panicky state of affairs caused by the great fire.

"Her Own Way" is a story of American life, like all of Fitch's plays, and the characters are all representative American types such as one might meet in real life. The atmosphere and treatment are distinctly American. Georgianna Carley, played by Miss Elliott, is said to be a splendid type of the modern independent American girl, while the roles of Dick Coast, her lover, and Sam Coast, the unscrupulous and unpunished man from the West, are true examples of reality. Georgianna is loved by both men, but she early shows her preference for Dick in a much-talked-about comedy scene that takes place in a children's nursery. In this scene Miss Elliott romps with the children, plays blind man's buff, hides under a table and has a lot of fun until the rough love making of Sam Coast puts a stop to it. This chap Coast does everything in his power to win Georgianna, even going so far as to pursue the girl's weak brother to gamble away the entire fortune of the family so that Georgianna, in her poverty, may be led to accept him and his millions. How Georgianna insists upon having her own way, and resists the influence of friends and family, in order to remain true to her absent lover, is said to be charmingly and convincingly told in the succeeding acts. Incidental to the love story there are many clever bits of satire dealing with social matters and current life, treated as Fitch usually treats society.

Manager Charles B. Dillingham presents Miss Elliott here with the same cast and production that were seen on Broadway during the unusual run of "Her Own Way" in New York. In the supporting company are William Courtleigh, Charles Cherry, R. C. Herr, Eva Vincent, George Lawrence, Nellie Thorne and that talented little juvenile actor, Donald Gallaher, who scored



MR. GOFF AND MISS IVAL

In a Scene From Verdi's "Otello," at English's Next Week.